

"Adagio" from Symphony No. 10 (unfinished) of Gustav Mahler (New York Philharmonic, Leonard Bernstein, conductor; WNYC-FM)

The human mind as liberator: think about two works of art which are representative of each of the principal groupings of contents for art--the voyage physical metaphysical the beginning/setting out the middle/en route the ending/arriving the content of art as a description of movement in space and time journeys from one place to another created by the human mind (Sonata No. 3 in f minor for piano Opus 5 of Johannes Brahms, Christ Walking on the Water of Conrad Witz) the self-portrait an explicit portrait of the artist qua artist as seen by the artist qua spectator (The Autobiography of Alice B. Toklas of Gertrude Stein, A Hilltop on the Marne of Mildred Aldrich) the portrait an explicit portrait of another as seen by the artist qua artist by the artist qua spectator (Balzac of Auguste Rodin, In Memoriam Dylan Thomas of Igor Stravinsky) empirical reality the nonmanmade components of empirical reality nature celebrated in aesthetic forms (In the Fen Country of Ralph Vaughan Williams, Jaguar Devouring a Hare of Antoine-Louis Barye) works of art about works of art works of art about the creating of works of art about the creation of art (Benvenuto Cellini of Hector Berlioz, Painter and Model of Pablo Picasso) works of art about birth about youth about adolescence about rites of passage (The Birth of Venus of Sandro Botticelli, Billy Budd of Herman Melville) works of art about death about old age about dying (L'Enterrement à Ornans of Gustave Courbet, Death in Venice of Benjamin Britten) works of art about the relationship of man to the world (Expulsion from Paradise of Giovanni di Paolo, Concerto No. 2 in G minor for piano of Serge Prokofiev) the manmade celebrated in aesthetic forms (The City of Fernand Léger, Still Life With Oysters and a Goblet of Pieter Claesz) the inter-relationships of men to men one of the contents of the history of art (Moses und Aron of Arnold Schoenberg, Samson Agonistes of John Milton)--think about those twenty works of art among others certainly and think about Which Is Which? of Jefferson David Chalfant (n.d., oil and postage stamp on enameled copper, 5" X 7", Collection of Ernest Jarvis, Fort Lauderdale, FL) in which Chalfant has juxtaposed a real two cent stamp and a painted two cent stamp and by means of a painted newspaper clipping beneath the juxtaposed stamps challenges the spectator to differentiate between the two: know that in less than a century the real stamp has faded to such an extent that it is almost illegible whereas the painted stamp has not for all intents and purposes perceptibly changed since the day it was created.